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CATALOGUE

OF

PICTURES AND OTHER WORKS OF ART,

THE PROPERTY OF THE

AMERICAN ART-UNION.

TO BE SOLD AT AUCTION BY DAVID AUSTEN, JR.

At the Gallery, 497 Broadway,

On Wednesday, the 15th, Thursday 16th, and Friday 17th, December, 1852.

AT 11 O'CLOCK, A. M.

T E R M S—Cash in Bankable money on delivery.

First day of sale, 1a 150.

Second day, 151a 300.

Third day, balance of Catalogue.

FIRST DAY'S SALE.

- 1 View on the borders of the Lake Albano, (23×17½.) G. L. BROWN.
A desolate scene, with a bandit.
- 2 Snow Scene, (18×13½.) R. G. L. LEONORI.
A frozen stream, with low banks, and skaters.
- 3 Peasant Girl of Procida—water color, (10½×14½.) J. HELFF.
- 4 Peasant Woman, Cevarro—water color, (10½×14½.) J. HELFF.
- 5 View on Catskill Creek, (27×20.) J. T. PEELE.
A river, with waterfalls in the middle distance, and hills beyond.
- 6 An Autumnal Lake, (28×17.) C. P. CRANCH.
A lake, beside which, in the right foreground, rise lofty trees; beyond are hills clothed in the brilliant colors of the season.
- 7 Shepherd Boy of the Mountains—water col., (10½×14½.) J. HELFF.
- 8 View on the Hoosic River, (30×28.) J. M. HART.
Pastures with cows feeding and hills in the distance.
- 9 Austrian Rural Fête—water color, (14×10.) J. B. WENGLER.
- 10 Scene on the Hudson, (26×18.) H. ARY.
A glimpse of the river is seen in the middle distance. In the foreground is a hill-side, and in the distance mountains.
- 11 Flowers, (24×33.) S. ROESEN.
- 12 View of St. Paul's in Minnesota, (27×20.) A. HOFFLER.
In the foreground a promontory, with Indian wigwams. The river flows through the picture between low banks. Observe the effect of light.
- 13 Girl of Procida—water color, (10½×14½.) J. HELFF.
- 14 Austrian Cattle Dealer—water color, (12½×10.) J. B. WENGLER.
- 15 Filatrice of Nettuno—water color, (10½×14½.) J. HELFF.
- 16 Slovakian Rural Fête—water color, (13×9½.) J. B. WENGLER.
- 17 Filatrice—costume of Elvata—water color, (10½×14½.) J. HELFF.
- 18 Road Scene near Lake of Nemi, (23×17½.) G. L. BROWN.
A rocky valley surrounded by trees.
- 19 The Junior Partner, (12½×16.) E. JOHNSON.
A little boy seated upon his hand organ.
- 20 Holland Scenery, (20×14.) M. HARTING.
A boat drawn up at a bank, beyond which is a cottage;—in the distance level plains.
- 21 Landscape, (20×14.) S. W. FULLER.
Meadows beside a stream, beyond which are hills.

- 22 Landscape Composition, (18×24.) J. R. WATERSTON.
A cottage embosomed among trees—children in the foreground.
- 23 Landscape—Morning, (32×26.) V. M. GRISWOLD.
A green knoll, with trees and a cottage;—a man with horses is crossing the stream in the foreground.
- 24 View in Broome Co., N. Y., (20½×15½.) D. W. C. BOUTELLE.
A composition of rocks and trees in the foreground, with water and hills beyond.
- 25 Scene on the Marsh—Night, (18½×14½.) T. W. WHITRIDGE.
A low morass, with a heron—moonlight.
- 26 Morning, (20½×15½.) D. W. C. BOUTELLE.
A lake with sedgy banks.
- 27 Kanawa Scenery, (24½×18½.) T. W. WHITRIDGE.
A broad river with waterfalls;—fishermen in the foreground and wooded hills beyond.
- 28 View near Delaware Gap. (22×16.) T. DOUGHTY.
The river with sail-boats fills the middle distance. Beyond are hills.
- 29 Evening Scene near Palestrina. (oval—20×15.) T. B. ASHTON.
In the foreground are hills with a lofty stone-pine tree and church-tower on the right. In the distance is the broad campagna, with mountains beyond.
- 30 Landscape—Indian Grave, (24×17.) M. LEWIS.
A broad prairie, with an Indian mother and her child on the right, looking toward the bier, upon which the body of a chief is exposed.
- 31 Creek Scene, (26×18.) H. ARY.
A river flowing through a well-wooded country.
- 32 Study from Nature, (24×18.) W. G. BOARDMAN.
An old mill, with rocks in the foreground and wooded hills in the distance.
- 33 Lake of Havemberg, (30×20.) J. KUMMER.
A broad expanse of water, with cattle crossing.
- 34 A Peep on the Hudson, (24×20.) H. J. BRENT.
On the right a rocky shore, the river in the middle distance.
- 35 View in Saratoga, (20×14.) S. W. FULLER.
A composition of hills, with cattle.
- 36 View near Lake Champlain, (20½×15½.) D. W. C. BOUTELLE.
A rocky foreground, with hills in the distance.
- 37 City View in Holland, (20×14.) M. HARTING.
A canal, with buildings beside it, and spires in the distance.
- 38 The Minnow Brook, (26×18.) J. R. WATERSTON.
A brook, crossed by a bridge.
- 39 Landscape—Sunset, (20×14.) H. MILLER.
The sun is setting in ruddy light—in the foreground are masses of foliage.

CATALOGUE OF WORKS OF ART.

- 40 The Emigrants, (17×21.) C. F. BLAUVELT.
A mother and children are seated on some boxes by the side of a wharf. Beyond is the father, smoking his pipe, and the vessel is seen in the background.
- 41 Cattle Piece, (36×26½.) G. C. BINGHAM.
Oxen and cows feeding on a meadow.
- 42 Indian Lake, (30×20.) H. MÜLLER.
A broad expanse of water, seen by moonlight.
- 43 Fruit, (15×14.) J. A. OERTEL.
- 44 Monastic Meditation, (12×14.) J. CRANCH.
Small, half-length of a monk, with a crucifix, skull, &c.
- 45 Scene in Switzerland, (11½×14.) A. HOFFLER.
A chalet among rocks, with snow-covered mountains in the distance.
- 46 Road Scene—Plainville, (9×10.) W. G. BOARDMAN.
A road, beside which are rocks and trees, and a river in the distance.
- 47 Landscape—Evening, (30×25.) R. L. HINSDALE.
A road, across which fall the shadows of trees. In the distance, a barn, with cattle.
- 48 View in Connecticut, (20×14.) A. ANDREWS.
A flat country, through which flows a river. Beyond, are lines of mountains.
- 49 Landscape, (18×12.) MISS S. COLE.
A sea-coast view, with a cottage.
- 50 View from Montrepose Cemetery, (24×18.) J. T. PEELE.
A group of hills with a sunset sky, the brilliant light of which is reflected in a stream in the middle distance.
- 51 Fruit, (24×18.) J. T. PEELE.
Observe the arrangement of color in this piece.
- 52 Tear of Sorrow—a Scene in } (30×25.) J. O'MALLEY.
the West of Ireland,
A family mourning beside a tomb-stone in the aisle of a ruined church.
- 53 Fishing on the Mississippi, (36×26.) G. C. BINGHAM.
Three men are stationed on the rocks at the left, engaged in this sport. A flat-boat is coming down the stream.
- 54 The Persecuted, (39×29.) J. A. OERTEL.
A stag sinking down breathless and exhausted, in a wild, rocky retreat, the dogs approaching him from behind.
- 55 Blustering day in the mountains, (23×16½.) J. F. CROUSEY.
A desolate autumnal scene, with a threatening sky.
- 56 Indian Woman, (23×29.) MRS. H. DASSELL.
A half-length, of life-size.
- 57 The Old Sloop—Bay Scene, (43½×34½.) V. G. AUDUBON.
The sloop is stranded on the rocks in the foreground. In the offing are vessels.
- 58 Female Head, (25×30.) S. S. OSGOOD.
- 59 Grandfather's Visit, (34×27.) J. G. CLONNEY.
A grandfather with a doll in his hand, amusing a party of children.
- 60 Italian Girl, (20×24.) G. A. BAKER.
Three-quarter length of a girl at a fountain.
- 61 Female Head, (13½×15½.) J. B. FLAGG.
- 62 Landscape, (48×36.) JOHN EVERS.
Cows feeding beside a stream, beyond which rise hills.
- 63 Pilgrims discovering the Second } (25×30.) T. P. ROSSITER.
Ship,
The pilgrims are on the rocks which overlook the ocean. In the extreme distance is seen a sail.
- 64 Return from Fishing, (36×29.) J. THOMPS.
- 65 Landscape—Composition, (42×28½.) J. A. WATERSTON.
A piece of still water, on the right of which is a farm-road. Beyond rise mountains partly covered with clouds.
- 66 King Death, (25×30.) H. P. GRAY.
A colossal head, with black drapery upon a light background.
- 67 The Cavalier, (25×30.) C. L. ELLIOT.
A half-length of a man with cap and mantle.
- 68 Mary Queen of Scots—Monument— } (22×28.) G. CURTIS.
Westminster Abbey,
A bright day-light effect of the interior of this church.
- 69 Adventure of Elizabeth Zane. (25½×31.) T. H. MATTESON.
The American Fort Henry, on the Ohio river, being invested in 1777 by a greatly superior force of British Indians, and the powder of the garrison being exhausted, Elizabeth Zane brought from her brother's house, sixty yards distant, a keg of powder, in the midst of the enemy's fire.
- 70 Fort Snelling, (27×20.) A. HOFFLER.
The river is seen by evening light. On the broad table land on the right are the buildings of the fort, while beyond rise a line of hills. Observe the effect of light in this picture.
- 71 Horses pursued by Wolves, (30×25.) J. A. OERTEL.
Three horses are rushing through a desolate plain, with a pack of wolves at their heels.
- 72 Coast of Dalmatia—Thunderstorm, (38½×30½.) H. MÜLLER.
A rocky shore, upon which are houses and ruins; at the left is the sea dashing in.
- 73 The News-Boy, (17×21.) F. R. SPENCER.
A boy seated on a hydrant, with a bundle of papers under his arm.
- 74 The Huguenots going to Worship in } (25×30.) T. P. ROSSITER.
Charleston Harbor,
A broad expanse of water, across which two boats are being rowed, filled with the Huguenot families in picturesque costumes.
- 75 View of the Ducal Palace, Venice, (28½×23½.) G. L. BROWN.
A moonlight view of the quay, with the palace and other buildings on the right.
- 76 Children Fishing, (36×29.) J. B. STEARNS.
Children seated on rocks by the side of a brook.—The boy is fishing.
- 77 View on the Housatonic, (60×40.) W. M. ODDIE.
The river flows through the foreground, and beyond are cultivated hills, above which rises a mountain covered with foliage.
- 78 Poverty, (25×30.) E. D. E. GREENE.
A young girl, reduced by sickness and extreme want, for the first time solicits alms. An empty basket hangs on her left arm; the hand grasps a shawl about her neck; the right hand, half open, is timidly and reluctantly extended. On the right of the picture is an abode of wealth; on the left Justice looks alike upon the rich and the poor. The sky, drapery, and foliage indicate a cold, windy, autumnal day.
- 79 Storm—East River Scenery, (40×26.) D. W. C. BOUTELLE.
A rocky foreground, against which the river is dashing;—in the distance are vessels.
- 80 Mount St. Angelo, (22½×15.) J. F. CROUSEY.
Hills of barren rock, at the foot of which are cultivated plains and houses.
- 81 Fulton and Chancellor Livingston, (36×29.) R. LOCKWOOD.
Fulton is explaining his plans of steam navigation to the Chancellor. The diagram he holds in his hand is taken from the original that was used on that occasion.
- 82 Still Life—Fruits and Wine, (22×26.) W. HUNZINGER.
- 83 View of the Drachenfels—Rhine, (36×26.) T. W. WHITRIDGE.
Wooded hills in the foreground. The river in the middle distance, beyond which rise the Drachenfels, on the other side of which the sun is setting.
- 84 Industrious Sailor, (41½×32½.) C. MAYR.
A group of boys around a sailor, who is making a toy ship. Beyond is a wharf and vessels. This is one of the last works of the artist, who died during the past year.
- 85 Landscape Composition, (61½×41½.) R. M. MCCONKEY.
A lake, on the farther side of which rise lofty mountains, the most distant being covered with snow. At the foot of the hills is a castle. In the foreground rise lofty trees.
- 86 A Present from the Country, (27×34.) MRS. L. M. SPENCER.
A half-length of a girl with a basket of flowers.
- 87 Isabel, (27×34.) J. B. FLAGG.
A half-length of life size—the heroine of Shakspeare's "Measure for Measure," in a white nun's dress, with a rosary.
- 88 Children in the Wood, (44×33.) J. T. PEELE.
An illustration of the ballad of that name, in which a wicked uncle, in order that he may obtain the fortunes of his wards, engages a ruffian to put them to death. He abandons them in a wood, under pretence of seeking food for them in the neighboring town. The artist represents them sinking down with fatigue and grief. The little birds and squirrels, as innocent as they, have come out to keep them company.
- 89 The Voyage to Fairyland, (54½×41½.) C. H. HALL.
A cavalier and his lady are drawn by Loves in a gilded bark, over still waters to a temple, the open doors of which are seen on the right.
- 90 The Peasants of the Rhine, (35×25.) E. JOHNSON.
Two peasant lovers are conversing, seated near a ruined wall. A woman and child stand on the hill-side, overlooking the valley beyond. This picture was painted in Düsseldorf, where the artist is studying.
- 91 The Quay at Naples, (30½×25½.) G. L. BROWN.
The Chiaja, with crowds of people. The Castello del Uovo on the left. Beyond is the castle of St. Elmo.
- 92 Dog and Bone. J. W. AUDUBON.
- 93 Passing Shower, (17×12.) J. F. CROUSEY.
A sea-coast in the distance. Farms and woods in the foreground. On the right is a double rainbow.
- 94 Landscape—Mountain Vista, (24×30.) A. B. DURAND.
A study of trees and rocks on the left foreground. Beyond, the valley is seen shining in the sun-light.
- 95 Watering Horses, (36×29.) J. B. STEARNS.
A man with two horses at the river side.
- 96 Spring—crayon, (23×28.) V. COLYER.
A half-length of a little child with flowers.
- 97 The Wood Lot, (24×18.) R. L. HINSDALE.
In the lot is the ox-cart, which is being laden with wood.
- 98 Deposit, N. Y., (34×23.) B. HESS.
A stream crossed by a rude bridge, with a saw mill beyond. Autumn scenery.
- 99 Roa Sc n in the Catskill } (24×18.) W. G. BOARDMAN.
Mountains,
A road through a well-wooded country.
- 100 Scene in Switzerland, (11½×14½.) A. HOFFLER.
A chalet, with mountains in the distance.
- 101 Indian Girls Watering Horses, (oval—30×25.) A. J. MILLER.
- 102 Moonlight, (9×11.) S. EASTMAN.
Lovers walking beside a fountain. Behind a tree on the left appears the moon.

- 103 Middleport, N. Y., (34×25½.) B. HESS.
A stream, with rising ground on each side, with barns, a mill, &c.
- 104 Kate Kearney, (25×30.) F. B. CARPENTER.
A bust portrait of life size.
- 105 Prairie, with Buffaloes, (24×17.) M. LEWIS.
The broad prairie, with Indians in the foreground, and a herd of buffaloes in the distance.
- 106 The Samaritan Woman—water color, (19×14.) J. HELFF.
- 107 Landscape—Trenton Falls, (19½×13½.) H. MULLER.
Beyond the Falls, which occupy most of the picture, are mills; and in the distance, wooded hills.
- 108 Squam Lake Road, N. H., (9×10.) W. G. BOARDMAN.
A road, on the skirts of which rise tall trees. Beside which is the Lake.
- 109 Slowakian Rural Fête—water color, (10½×8½.) J. B. WENGLER.
- 110 Shepherd Boy of the Campagna—water color, } (10½×14½.) J. HELFF.
- 111 Water Carrier—Albano—water color, (10½×14½.) J. HELFF.
- 112 Capuchin Monk—water color, (10½×14½.) J. HELFF.
- 113 Washington at Trenton, (37×48.) A. WENDEROTH.
A prisoner is being brought before Washington, who sits on horseback, attended by his aides.
- 114 The Sketcher, (28×18.) R. L. HINSDALE.
A view of level fields, with a cottage. The sketcher is seated in the foreground.
- 115 The Finding of Moses, (36×45½.) CHS. NAHL.
A group of female figures, one of whom, stepping out of the water, offers in a basket the infant to the Daughter of Pharaoh.
- 116 Among the Braes of Balquidder, (30×18½.) A. RICHARDSON.
A composition of hill scenery, with mist-covered mountains beyond.
- 117 La Bonne, (8½×10½.) G. H. HALL.
Small bust-portrait of a female.
- 118 Sacandago River, (30×20.) S. R. GIFFORD.
A bit of still water, beyond which rise hills.
- 119 Fog off Mount Desert Island, Me. (16×12.) F. E. CHURCH.
The water extends in the foreground, while through the fog, in the distance, vessels are indistinctly seen.
- 120 Marine View, (27×17½.) T. THOMPSON.
Vessels of various sorts under a brisk breeze.
- 121 Farmer's Boy, (14×18.) J. H. CAFFERTY.
A boy returning from the village with his jug replenished, resting himself on a bench.
- 122 Roman Peasants, (24×19½.) J. H. SHEGOUGE.
A Shepherd of the Campagna in the foreground, with women at a fountain in the distance.
- 123 The Fair Artist, (16×18½.) R. MONELL.
A half-length of a woman with palette and brushes.
- 124 Road Scene, (20×14.) T. HICKS.
A road winding among hills, above which rise trees with dark foliage, that contrast strongly with the bright landscape of the background.
- 125 View near Rista—Erie Canal, (33×22½.) B. HESS.
A cottage on the side of a stream, with trees in the middle distance.
- 126 Sutherland Falls, Vt., (24×30.) A. ANDREWS.
A rocky glen, through which the river flows with waterfalls. On the top of the hills is a mill.
- 127 The Castle of Cambourg, (20½×16½.) A. DELESSARD.
In the foreground a bit of still water. Beyond, on a height, rise the towers of the castle.
- 128 Indian Falls near Cold Spring, (20×24.) W. R. MILLER.
A waterfall among thick woods, which fill most of the picture.
- 129 The Wayfarer, (16×12.) G. H. BOUGHTON.
A traveller seated on a rock by the roadside.
- 130 Interior with Figures, (14×12.) J. M. CULVERHOUSE.
A party at a table. One of them plays the violin.
- 131 Scene near Lenox, Mas- } (24×24.) (Circular.) W. M. ODDIE.
sachusetts,
A stream with cows drinking, and a high hill beyond.
- 132 View near Ithaca, (18×22.) N. J. KELLOGG.
Lofty trees in the foreground. Beyond are meadows, through which a river winds.
- 133 Delaware River, (14×10.) W. M. ODDIE.
The river occupies the centre and foreground of the picture. Beyond are mountains.
- 134 Roadside—Composition, (30×20.) A. ANDREWS.
A road with figures. At the right a windmill on the top of a hill. On the left a bridge with trees.
- 135 Distant view of the Battery, (16×12.) J. E. BUTTERSWORTH.
A marine piece, with ships and sail boats.
- 136 Landscape—Study from Nature, (25½×27½.) R. GIGNOUX.
A study of rocks, with high trees in the foreground.
- 137 Flower Girl, (23×27.) A. BOISSEAU.
- 138 Landscape, (22×30.) C. P. CRANCH.
A wild rocky glen, with water flowing through it. Autumn scenery.
- 139 Landscape—Evening, (18×9.) A. RICHARDSON.
A stream with hills and towers beyond, which are reflected within it.
- 140 A Summer Landscape. H. ARY.
- 141 Deer's head, (25×30.) A. F. TAIT.
- 142 The Rapids—Niagara, (33×22½.) B. HESS.
The river occupies the greater part of the canvas. On the right are the wooded shores.
- 143 Winter Scene—Composition, (20×14.) A. ANDREWS.
A frozen stream, with skaters.
- 144 Peasant Woman of Elvato—water color, (10½×14½.) J. HELFF.
- 145 Old Woman reading Scriptures } (10½×9½.) J. B. WENGLER,
—water color,
- 146 Landscape, (24×18.) S. A. MOUNT.
A stream with fields beyond and trees in autumn foliage.
- 147 Sloop of War lying to, (16×12.) J. E. BUTTERSWORTH.
There seems to be a man overboard, for whom a boat has put off.
- 148 Looking out from the } (oval—20×14½.) T. A. RICHARDS.
Catskills,
Wooded scenery, with blue hills beyond.
- 149 The Red Man's Home, (16×12.) W. G. BOARDMAN.
A stream, with the trunks of dead trees rising in the foreground and mountains in the distance.
- 150 Falls of Tivoli—Mæcenas's Villa, (24×20.) F. HEINRICH.
A road, with figures in the foreground. In the distance rises the hillside of Tivoli, with the villa of Mæcenas and the Falls of the Anio.

SECOND DAY'S SALE.

- 151 Landscape—Composition, (24×18.) A. ANDREWS.
A river with waterfalls. On the right are hills and a cottage.
- 152 On the Bergen Road near } (24×18.) W. R. MILLER.
Jersey City,
A stream crossed by a rustic bridge, with a cottage beyond.
- 153 A Scene in Northern New-York. (20×14.) S. R. GIFFORD.
A river flowing among meadows, with mountains beyond.
- 154 The Hudson North of Newburgh, (33×22½.) B. HESS.
The river with vessels. On the right is a hill side with trees and figures.
- 155 Flower Girl of Ischia—water color, (10½×14½.) J. HELFF.
- 156 Water Carrier of Albano—water color, (10½×14½.) J. HELFF.
- 157 Mourning Girl—water color, (8½×9½.) J. B. WENGLER.
- 158 Children in a Field—water color, (9×5½.) J. B. WENGLER.
- 159 Girls at Prayer—water color, (7½×9½.) J. B. WENGLER.
- 160 Marriage Costume—Elvato—water color, (10½×14½.) J. HELFF.
- 161 Hesitation, (29×36.) Mrs. L. M. SPENCER.
A gentleman having made a proposition of deep interest, the lady is hesitating whether to accept or not. Two figures of half-length.
- 162 The Squatters, (30×25.) G. C. BINGHAM.
A family has built its log cabin in the midst of a clearing, and commenced house-keeping.
- 163 Steamer off French Coast, (oval—40×28.) J. G. CHAPMAN.
A broad expanse of water, with vessels—night view.
- 164 Departure for Hawking, (25½×32.) A. WENDEROTH.
A cavalier and dame on horseback—the latter with her falcon on her wrist.
- 165 Bay of Leghorn, (oval—28×19.) J. G. CHAPMAN.
The town rises at the right;—in the offing are vessels.
- 166 Italy—Ave Maria, (oval—28×19.) J. G. CHAPMAN.
A figure kneels before a shrine, which rises beside a bridge. Beyond are the ruins of a castle.
- 167 Indian Girl giving drink to a Trapper, (20×24.) A. J. MILLER.
The trapper is on horseback—the scene is the broad prairie.
- 168 Fruit, (29×24.) C. BAUM.
- 169 Winter Scenery, (50½×35½.) H. MULLER.
A road, with travellers in a sleigh. On a hill at the left is a cottage.
- 170 Hay Making, (20×24.) W. S. MOUNT.
A mower whetting his scythe in a hay-field.
- 171 Landscape—Study from Nature, (25×30.) J. F. KENSETT.
A rocky foreground, with a tall tree. In the distance, water and mountains.
- 172 Little Red-Riding-Hood, (38×49.) J. T. PEELE.
The little girl with her basket is about pulling the bobbin of her grandmother's door.
- 173 Parisian Rag-picker, (10½×15½.) G. H. HALL.
Full length of an old man with basket and lantern.

- 174 Columbus demonstrating the Rotundity of the Earth, (23 × 18.) J. G. SCHWARTZE.
Columbus stands at a table, around which are grouped a number of ecclesiastics and dignitaries of the State.
- 175 The Tambourine Girl, (20 × 24½.) Mrs. H. DASSELL.
Full length of a girl seated, in the Roman costume.
- 176 View in Paris, (oval—17 × 19½.) T. DOUGHTY.
A view in which spires are seen rising from foliage, with the Seine in the distance.
- 177 The Teamster—water color, (25 × 20.) J. B. WANDERFORDE.
A country road overhung by thick trees. A wagon drawn by four horses has stopped by the way-side.
- 178 Il Penseroso, (20½ × 24.) T. P. ROSSITER.
Head and bust of a young woman.
- 179 Holy Family—crayon, (22½ × 17½.) P. P. DUGGAN.
In the centre are the Saviour and St. John. Mary is seated at the right, and Joseph stands at the left; while two angels appear in the background.
- 180 The Lover's Walk, (33½ × 45.) J. WILLIAMSON.
A terrace bordered by lofty trees. A marble staircase leads down to the garden below. Beyond is a sunlit valley seen through the haze.
- 181 Old Mill—West Milford, N. J., (26 × 18.) D. JOHNSON.
A picturesque mill frequently sketched by artists. In the distance rise well wooded hills.
- 182 Landscape, (16½ × 19½.) J. F. KENSETT.
A foreground of trees, with well wooded mountains in the distance.
- 183 La Pêche, (29½ × 22.) F. T. PALMER.
A dark glade through which a stream flows among rocks, where children are fishing. Beyond is a sunlit valley.
- 184 A Corner of the Artist's Studio, (17 × 21.) J. W. GLASS.
A study of easels, plaster casts, &c., with a model waiting.
- 185 Trenton (Alhambra) Falls, Trenton, N. Y., (47½ × 33.) H. MULLER.
In the foreground are Indians with a dead deer. In the centre is the valley, with lofty rocks on each side, overshadowed with thick trees, while the water dashes along, shining in the sunlight.
- 186 Female looking from a Window, (29½ × 35½.) J. G. SCHWARTZE.
Head bust of a female, protecting with her right hand her eyes from the sun.
- 187 Country Fair—Belgium, (20½ × 16½.) J. M. CULVERHOUSE.
Men and women dancing before a cottage.
- 188 Mount Washington, from the Meadows in No. Conway, N. H., (54½ × 37½.) B. CHAMPNEY.
Broad meadows in the foreground, with hay-makers. The mountain rises in the distance.
- 189 Table Rock, with part of Horse Shoe Falls, (72 × 60.) H. MULLER.
A very striking and impressive view of Niagara, in which the effect of sunlight is admirably managed.
- 190 View in Westmoreland, (26 × 15.) D. JOHNSON.
Broad meadows in the foreground in sunlight, with a dark range of hills in the distance.
- 191 Deer Stalking in the Highlands, (24 × 18.) A. F. TAIT.
A lonely spot, with a hunter seated on a rock, waiting for the deer.
- 192 Deer Stalking in the Highlands, (24 × 18.) A. F. TAIT.
A hunter crouching behind rocks in the foreground. The deer is seen on the other side of a bit of water in the background.
- 193 Sunset after a Storm, (oval—36½ × 26½.) E. R. BEADLE.
A lonely shore in the foreground, strewn with the remains of a wreck. The sun is setting in a flood of ruddy light.
- 194 Trapper's Return, (36 × 26.) G. C. BINGHAM.
Two figures are descending the river in a dug-out, at the bows of which is a bear chained.
- 195 The Wounded Buck, (53 × 41.) T. H. HINCKLEY.
A deer, pursued by hounds, leaping into a foaming stream, beyond which are rocky hills.
- 196 Landscape—Macbeth and the Weird Sisters, (50½ × 85½.) J. KUMMER.
A wild scene, with Macbeth's castle in the distance. The picture is mostly in shadow, the sun lighting only the figures in the foreground.
- 197 Water Fall, (29 × 21½.) J. B. WANDERFORDE.
On the left foreground are large rocks, upon which is a fisherman. In the centre is the waterfall, and the view is shut in by thick trees.
- 198 The Valley of Saco, near Fryeburg, Me., (25½ × 35½.) B. CHAMPNEY.
Lofty trees rise beside water on the right foreground, beyond which are broad meadows, with cattle feeding, and in the distance are mountains.
- 199 The New-England Meeting House, (78½ × 60.) P. M. WHELFLEY.
The old brick meeting-house is on the right foreground, beneath a spreading tree. A road winds through the centre of the picture, lying pleasantly in the sun, with farm-houses on either side.
- 200 View of the Hudson from Matteawan Creek, (43 × 30½.) A. HOFFLER.
In the foreground a broad landscape, diversified by trees and rocks. In the middle distance stretches out the river with sails, while beyond are high hills, and houses at their feet.
- 201 Halt on the Prairie, (34½ × 27½.) J. KYLE.
The pioneer, with dogs and gun, stands beside his well-laden pony. His wife and children are seated by the way-side.
- 202 A Sleeping Monk, (23 × 20.) E. JOHNSON.
An old monk, with staff and wallet, sits sleeping on a stone bench beside a wall.
- 203 Hall of the Castle of Torlonia, (36½ × 28.) F. HEINRICH.
An interior view, with figures. Beyond, through an archway, is seen a garden, with figures.
- 204 The Hermit, (24½ × 20½.) A. CHAPPEL.
A recluse cooking his bit of meat upon a stick over the fire, while his dog sleeps beside him.
- 205 Hint from the White Mountains, (12½ × 14.) J. F. KENSETT.
A gloomy gorge, beyond which rises a blue peak.
- 206 Marine View—Coast of Maine, (34 × 23.) F. H. LANE.
A sunset scene. On the left are a promontory and light-house, and on the right a ship lying at anchor.
- 207 Ariadne, (18½ × 25.) G. BROWN, JR.
A female figure looking out towards the sea.
- 208 The Prairie—Trappers after Buffalo, (30½ × 25½.) J. W. GLASS.
Two figures on horseback, galloping over the prairie.
- 209 Landscape, (39 × 33.) V. M. GRISWOLD.
A stream shut in by hills, with trees in the foreground.
- 210 { Childhood—crayon, } Copies from Cole's Voyage
{ Youth—India ink, } of Life, (23 × 15½.)
{ Manhood—crayon, }
{ Old Age—crayon, }
- 211 Landscape—water color, (23½ × 15½.) H. PANTON.
A country road on the right foreground, with a mill beyond. On the left, meadows, with cows grazing.
- 212 Fairfax and Cromwell examining Prisoners at Naseby, (66½ × 44½.) J. W. GLASS.
A fine historical composition, by the artist who painted the last portrait taken of the Duke of Wellington. The figure on horseback, at the left of the picture, is Lord Fairfax. He standing in front is Cromwell. The figures standing in the centre are Lord and Lady Ashley. The King's carriage is on the right background, and beside it are ladies of the Court. In front of Cromwell is a trooper mending his helmet.
- 213 The Departure for Naseby, (36½ × 44½.) J. W. GLASS.
A mounted cavalier in the court-yard of a castle, drinking the stirrup cup with his family and friends, about to depart for the battlefield.
- 214 The Return from Naseby, (36½ × 44½.) J. W. GLASS.
The cavalier is brought back at evening wounded and dying from the fight, and is received in the court yard from whence he departed so gallantly in the morning.
- 215 Landscape, (42 × 32½.) A. B. DURAND.
Meadows stretching beside still water, with a road on the right, across which lie the shadows of tall trees that rise between it and the stream. An afternoon sun illuminates the scene. Cattle and sheep are feeding in the meadows.
- 216 Preparing for Christmas, (34 × 25½.) F. W. EDMONDS.
Two men in the open air, before a stable, are picking turkeys for the kitchen; a negro is blowing his hands to keep them warm. The ground is covered with snow.
- 217 Hamlet and Ophelia, (37 × 48.) MRS. LILLY M. SPENCER.
Ophelia returns to Hamlet his gifts.
"Rich gifts wax poor when givers prove unkind."—Hamlet, Act III., Scene 1.
- 218 The Sibyl's Temple, (circular—48 × 48.) J. F. CROSEY.
The ruins of a Corinthian temple, which overlook the Falls of the Anio at Tivoli.
- 219 Evening—Bas-relief in Marble. E. D. PALMER.
- 220 Virginia, (bust in marble.) A. GALT, JR.
- 221 Shooting for the Beef, (49½ × 34.) G. C. BINGHAM.
A party of western farmers shooting at a mark for an ox, which is seen on the left.
- 222 View near Nemi—Italy, (40 × 27.) J. F. CROSEY.
On the left, a hill crowned with a monastery. Beyond, stretches a flat country, and in the distance is the broad Mediterranean.
- 223 Rabbit Hunting, (54 × 40.) T. H. HINCKLEY.
Two terriers are watching at a rabbit hole, ready to pounce upon the first one that shows his head. On the rocks are dead rabbits, a gun, &c.
- 224 Boy and Rabbits, (30 × 40.) J. T. PEELE.
A boy seated, feeding a couple of rabbits with lettuce.
- 225 Old '76 and Young '48, R. C. WOODVILLE.
A young officer having just returned from the war in Mexico, is narrating his adventures to his family when seated at the table. Servants are listening at the door. This beautiful work has been engraved for the subscribers of 1851.
- 226 The Indian Rendezvous, (50 × 36.) J. F. KENSETT.
A broad still river flowing among mountains, which rise in misty grandeur in the distance. In the middle distance a wooded promontory forms the meeting ground for the Indians, some of whom have already assembled there, while others approach by canoe and on foot. On the right of the spectator are tall trees, and the tangled vegetation of the primeval forest.
- 227 The Ideals—Moral, Intellectual, and Physical Types of Beauty, (92 × 72.) T. P. ROSSITER.
A composition of three female figures. Intellectual Beauty sits enthroned on the right of the spectator, with a stylus and tablet in her hand and a globe and books beside her. On the left is the type of Physical Beauty, with draperies of rich stuffs, a mirror and vase of cosmetics; while Moral Beauty, with the dove of innocence and robe of spotless white, stands in the centre.
- 228 The Scouting Party, (36 × 22.) W. RANNEY.
A party of trappers with their horses on a high bluff watching the movements of Indians who are betrayed by fires in the prairie below.
- 229 Michael Angelo at the Atelier of Titian, (34½ × 41.) E. WHITE.
Michael Angelo sits looking at a large canvass, the subject of which is explained by Vasari. In the distance is the aged Titian with palette in hand.
- 230 Dogberry and Verges with the Watch, (24 × 20.) JNO. CRANCH.
"This is your charge; you shall comprehend all vagram men—you are to bid any man stand in the Prince's name." [Act 3d, Sc. 3d, Much ado about Nothing.]
- 231 Charles I. and Vandyke, (39½ × 32.) G. H. HALL.
Half-lengths of life-size.
- 232 Landscape—Composition, (16 × 12.) J. W. CASILEAR.
A sylvan lake, with lofty trees in the foreground, and hills beyond.

- 233 The Game of Chess, (27½×23½.) R. C. WOODVILLE.
In the sitting room of an old Tudor mansion, a cavalier and lady are playing chess. Behind the daughter is her mother, and overlooking the game is the father, who stands with his back to the richly sculptured fire-place, with cap and boots, as if about to go forth for a ride. In the background is a page. Observe the effect of light and shadow—the elaborate painting of details—the strength of character in the standing figure.
- 234 The Amazon and her Children, (62×40.) E. LEUTZE.
A reclining female figure, with sword and shield beside her, watches the struggle of two naked children who are wrestling in the foreground. Observe the flesh painting in this picture.
- 235 The Deluge, (68×48.) F. E. CHURCH.
In the foreground, upon a crag which is just about to be torn by the rushing water from the side of the mountain, are a woman and child and a tiger, who have sought refuge there from torrents. The rain falls in overwhelming sheets, while the lightning and a lurid sunset add to the terrors of the scene.
- 236 Holiday in the Woods, (46×31.) J. F. KENSETT.
A forest with lofty trees, through which the sunlight falls, chequering the grass. An opening shows an extensive view of hills and streams. A party are enjoying a picnic in the glades of the wood.
- 237 Murray's Defence of Toleration, (60×90½.) P. F. ROTHERMEL.
This picture illustrates the following extract from Sir Walter Scott's History of Scotland: "But when, on Sunday, after Mary's landing, preparations were made to say mass in the royal chapel, the reformers said to each other, 'Shall that idol, the mass, again take place within this kingdom? It shall not.' The young master of Lindsay, showing in youth the fierceness of spirit which animated him in after life, called out in the court-yard of the royal palace, that the idolatrous priest should die the death according to God's law. The Prior of St. Andrews (afterwards Earl Murray) with great difficulty appeased the tumult, and protected the priests, whose blood would otherwise have mingled with their sacrifice. But unwilling to avow an intention so unpopular, he was obliged to dissemble with the reformers; and while he allowed that he stood with his sword drawn, at the door of the chapel, he pretended that he did not do so to protect the priest, but to prevent any Scottish man from entering to witness or partake in the idolatrous ceremony."
- 238 An Aztec Princess, (25×30.) T. HICKS.
A portrait in profile.
- 239 Eagle Cliff, (54×37.) J. F. CROPSEY.
A mountain-side clothed in the foliage of autumn, with a tall cliff in the background sharply designed against a clear sky. At the base of the mountain is a log-cabin, with vegetable garden.
- 240 Deer Shooting, (44×34.) A. F. TAIT.
Sportsmen in a boat. One of them about to fire at a buck which is swimming in the distance.
- 241 Landscape, (37½×29½.) E. LEUTZE.
In the foreground are travellers, one of whom on horseback is fording a stream. In the distance, illuminated by the sun, is a lofty crag with a castle on the top.
- 242 Italian Girl Reading, (22×26½.) E. JOHNSON.
A girl seated on a stone bench beside a wall.
- 243 Trout Stream—Shower passing off, (60½×41.) D. W. C. BOUTELLE.
A fisherman in the foreground plying his sport in a stream that rushes along over the rocks. In the distance broad meadows lighted partially by the sun, whilst at the right the thick rain cloud is passing off. There are beautiful effects of light in this picture.
- 244 The Jolly Washerwoman, (17½×24½.) Mrs. L. M. SPENCER.
A washerwoman at her tub, with wet clothes and kitchen utensils beside her.
- 245 Raphael and Fra Bartolomeo, (34½×41.) E. WHITE.
The young painter is showing the cartoon of one of his pictures of the Holy Family to the aged monk-artist.
- 246 "What can a young lassie do
wi' an auld man," (20×24.) F. W. EDMONDS.
A feeble old man taking his bowl of gruel, while his young wife stands at the open window as if impatient of the restraint that keeps her at home.
- 247 Gorge near Erie Railroad, (38×50½.) W. M. ODDIE.
A stream flows down between well-wooded hills. A fisherman in the foreground.
- 248 Landscape Composition, (oval—22×27.) N. J. KELLOGG.
A rocky valley down which a stream flows, with frequent waterfalls, with mountains beyond.
- 249 Morning Call, (oval—23½×18.) J. H. CAFFERTY.
A slut and pups in a kennel under a tree. A boy and girl are bringing to them their breakfast.
- 250 Hudson River Scenery, (oval—40×30½.) D. W. C. BOUTELLE.
Rocks and foliage in the foreground, with the river beyond, and lofty hills in the distance.
- 251 The Waters of the Delaware, (30½×20.) S. R. GIFFORD.
A stream of broad shallow water, with a grove on the left, and hills in the background.
- 252 Racing at Laramie's Fort, on the Platte, (27×18.) A. J. MILLER.
The broad prairie with the isolated fort in the distance, and the foreground filled with mounted figures.
- 253 Spring—Miniature on Ivory, (5½×9.) Miss M. L. WAGNER.
Full length of a child binding flowers in her hair.
- 254 Composition Cottage Scene, (44½×30½.) W. M. ODDIE.
A road runs through the centre of the picture beside a quiet stream; on the right stands a cottage embowered in trees.
- 255 Light-house—Moonlight, (30½×23½.) J. M. CULVERHOUSE.
On the right are houses with a quay and figures. On the left is water, across which falls the moonlight.
- 256 A light Breeze—Dutch Boats, &c., (45½×30½.) JAS. HAMILTON.
A marine view with the coast in the distance, and ships and steamers.
- 257 La Chasse, (29½×21½.) F. T. PALMER.
A dark wood in the foreground, beneath which glimpses are caught of sunny glades.
- 258 Meditations in the Catskills, (40×50½.) T. A. RICHARDS.
A rocky gorge shut in by rocks and trees, with a fisherman in the foreground.
- 259 Evening Scene near Florence, T. B. ASHTON.
The Arno with houses at the side, and in the midst of the stream a boat and figures.
- 260 Evening Scene—Island of Capri, T. B. ASHTON.
Water with rocks and figures, and a mountain in the background.
- 261 Scene on the Housatonic, (26½×18½.) H. ARY.
A summer scene—the river in the foreground, and hills rising beyond.
- 262 Sunlight on the Rondout, (30½×22½.) W. G. BOARDMAN.
The river and hills beyond enveloped in misty shadows, excepting in one spot where the sun has broken through the clouds and lighted up a cottage and the meadows around it.
- 263 Jack Straws, (20×25½.) T. H. MATTESON.
Three boys playing at jack straws in a door porch, the mother watching them from within.
- 264 Italian Girl, (25×29½.) E. JOHNSON.
Head and bust of life-size of a woman in Roman costume, with a tambourine.
- 265 Winter Scene, (61½×45½.) R. GIGNOUX.
A frozen stream with figures skating. In the centre is a long bridge, over which are passing a horse and sleigh. Beyond are mountains.
- 266 Cruelty, (20×24½.) A. CHAPPEL.
Two boys worrying a cat they have tied over a stick.
- 267 Deer—Still Hunting, (16×12.) T. H. HINCKLEY.
A group of deer standing beneath trees in the foreground.
- 268 Fac Simile of Newspapers, (44×30.) J. HEILIMAN.
- 269 Hawking at Haddon—Going out, (24×18.) J. W. GLASS.
Morning. The party have reached a hill and the falconers are preparing to throw off the birds.
- 270 Hawking at Haddon—Going home, (24×18.) J. W. GLASS.
Evening. A hawking party returning through the fields to the old castle, the towers of which rise behind the trees.
- 271 The Thames—American } (24½×18.) J. E. BUTTERSWORTH.
and English Shipping, }
Still water with ships under full sail, boats and steamers.
- 272 Echo Lake—White Mountains, (17×21.) S. R. GIFFORD.
A lake embosomed in the mountains, from the sides of which wreaths of mist are rising.
- 273 Fruit, (9½×7.) W. HUNZINGER.
- 274 Pine Grove—A Study from Nature, (18×24.) C. P. CRANCH.
A study of tall pine trees, with logs lying upon the ground.
- 275 Mohawk Scenery, (30×25.) S. H. SEXTON.
Water in the foreground with meadows beyond.
- 276 Flushing the Covey, (18×14.) T. H. HINCKLEY.
Two dogs in the left foreground—the birds rising beyond.
- 277 Fruit and Game—Crayon, (29×21.) L. GRUBE.
- 278 Sandy Beach—Mount Desert, (31×21.) R. W. HUBBARD.
A bay with the water agitated by a fresh breeze. Beyond rise well wooded hills.
- 279 Waking up, (22×27.) J. G. CLONNEY.
An old negro asleep on the rocks with his fishing rod hanging idly over his knee, while a boy is tickling his nose with a straw.
- 280 Cattle Piece, (30×20.) E. TERRY.
- 281 The New Fife, (25×30.) W. LIBBY.
Half-length figure of a boy blowing a fife.
- 282 A Scene from Nature in the Catskills, (40×30.) S. R. GIFFORD.
A stream flowing among numerous rocks fills the central portion of this composition, while beyond rise mountains.
- 283 Trout Brook, (14×10.) W. M. ODDIE.
A stream flowing among hills, with a man fishin'.
- 284 Moonlight, (14×10.) W. M. ODDIE.
A shore with a boat and figures. The moon has risen from behind a high hill.
- 285 Sunset—France, (24×18.) C. THEMMEER.
Architecture and road scene. In the foreground a groom with two horses.
- 286 Winter Scene, (24×18.) C. THEMMEER.
A frozen river with skaters, and a man with horses in the foreground. On the left foreground the ruins of a chateau.
- 287 View in Rouen, (10½×14.) E. RUGGLES.
A street in Rouen, with the Church of St. Owen in the distance.
- 288 The Pets—water-color, (11×14.) F. DEWHERT.
A little child sitting on a door-step with a bowl and spoon, dividing his breakfast with a dog and cat.
- 289 Marine View, (16×12.) J. E. BUTTERSWORTH.
The open roadstead—Steamship Atlantic coming in.
- 290 Fisherman's Luck, (24×1.) R. A. SAVAGE.
A fisherman sheltering himself beneath a tree from a violent rain-storm.
- 291 Negro Huts near Bedford, L. I.—water-color, (12×8½.) C. PARSONS.
- 292 Irish Shanties, Brooklyn, N. Y.—water-color, (17½×11.) C. PARSONS.
- 293 Sheep, (water-color—15½×11½.) H. PANTON.
- 294 Village Belle, (12×14.) W. VERBRYCK.
Half-length figure of a girl in a broad straw hat with a rosebud in her hand.
- 295 View of Antwerp—Stormy, (11×9.) J. LE GRAND.
The open stormy sea, with the city in the distance. In the foreground are vessels.
- 296 Merrymaking, (14×12.) J. M. CULVERHOUSE.
A village scene, with peasants feasting and dancing.
- 297 Sunset, (13×8½.) F. T. PALMER.
A lake scene, with a boat and figures. The sunset light appears behind a clump of trees in the distance.
- 298 Winter Scene, (oval—9½×13.) J. LE GRAND.
A cottage with its roof covered with snow and two old stumps of trees beside it.
- 299 Blacksmith's Shop—Night, (11½×12½.) J. M. CULVERHOUSE.
Blacksmiths working at their forge—a candlelight piece.
- 300 Dogs, (18×14.) C. THEMMEER.

THIRD DAY'S SALE.

- 301 Coast Scene, (14 × 10.) W. M. ODDIE.
A rocky foreground, with a stretch of water in the distance.
- 302 Mountain Torrent, (10 × 14.) W. M. ODDIE.
- 303 Carver's Mill—water color, (21½ × 15.) W. R. MILLER.
A study of tangled woods, with a waterfall in the centre, and an old mill in the foreground.
- 304 Lorillard's Mills—water color, (21½ × 15½.) W. R. MILLER.
Mill in the distance. In the foreground still water, with reflections from the trees.
- 305 Sketch near Conway—Waterfall, (12 × 10.) J. F. KENSETT.
An opening in the woods, along which the water flows over scattered rocks, while the sunlight breaks in through the overhanging foliage.
- 306 Child and Dog—water-color, (8 × 10.) F. DEWHERT.
A little child in undress playing with a dog who is lying in front of a cottage.
- 307 Sketch from Nature near Buffalo, (oval—16 + 20.) J. R. MEEKER.
A stream crossed by a rude bridge. Beyond are meadows and a farm house.
- 308 Near Frascati, (oval—20 × 15.) T. B. ASHTON.
On the left foreground is the entrance gate to a villa with trees. On the right stretches the open country, with towers and foliage.
- 309 Sketch on the Tennessee, (oval—14 × 12.) T. A. RICHARDS.
A river with well-wooded banks, and hills in the distance.
- 310 Indian Girl, (12½ × 16.) Mrs. H. DASSELL.
A three-quarter length of a girl wrapped in her blanket.
- 311 Stony Brook, (14 × 10.) W. M. ODDIE.
- 312 Meadow Scene, (14 × 10.) W. M. ODDIE.
Wide fields, with water in the foreground and cows drinking.
- 313 Valley of Keene, N. H. (oval—20 × 16.) J. A. MARTIN.
A bird's-eye view of the valley, through which flows a river. Beyond are the White Hills.
- 314 Sketch near Conway, N. H. (14 × 12.) J. F. KENSETT.
A brook is flowing through a wood and crossed by a rustic bridge, on which are figures. The light falls here and there through the foliage.
- 315 Market-place—Lamp and Moonlight. 14 × 12.) J. M. CULVERHOUSE.
A woman sells cabbages at the corner of a street. Beyond is a line of houses illuminated by the moon.
- 316 Moonlight, (20 × 16.) R. G. L. LEONORI.
A lake, across which the moon sheds a track of light, with trees in the foreground.
- 317 Landscape, (9½ × 12.) J. LE GRAND.
A stream among the woods, with a fisherman.
- 318 Peasant Woman of Nettuno—water color, (10½ × 14½.) J. HELFF.
- 319 Woman of Elvato—water color, (10½ × 14½.) J. HELFF.
- 320 Old Woman and Sleeping Child } (7½ × 9½.) J. B. WENGLER.
—water color,
- 321 Hungarian Gipsies—water color, (9½ × 11½.) J. B. WENGLER.
- 322 Landscape and Figures—water color, (28½ × 20½.) J. HELFF.
Reapers on a hill-side—the figures seem to illustrate the story of Ruth and Boaz.
- 323 The Proposed Marriage—India- } (10½ × 12½.) ARTHUR NAHL.
ink drawing,
- 324 Landscape—Composition. (56 × 44.) D. HUNTINGDON.
A composition of savage rocks, with a blasted tree in the foreground. Through the gorge a stream is flowing.
- 325 Children in a Field—water color, (10½ × 8½.) J. B. WENGLER.
- 326 Huntsmen and } water color, (8½ × 10½.) J. B. WENGLER.
Milkmaid— }
- 327 Tyrolean and Girl—water color, (5½ × 9.) J. B. WENGLER.
- 328 The Pigeon Bed, (30 × 22.) R. L. HINSDALE.
Two men in a field are preparing a net to entrap pigeons.
- 329 Dagobert, Rose and Blanche, (19 × 23½.) ARTHUR NAHL.
The old soldier with the two girls, arriving at the White Hawk Inn.
- 330 Cattle Reposing—Afternoon, (20 × 14.) T. H. HINCKLEY.
Broad meadows, with cows feeding.
- 331 Female Head, (22 × 27.) G. W. FLAGG.
A quarter-length of life-size.
- 332 View near Geneva—Switzerland, (33½ × 24½.) B. HESS.
A stream crossed by a bridge. Beyond are hills, and a village.
- 333 Mill-Scene—Composition, (21 × 17.) A. ANDREWS.
A stream, with an old mill at the left, and tall trees on the right.
- 334 Puck, (21½ × 18.) A. RUTHERFORD.
Puck, from "Midsummer-night's Dream," philosophising over the flowers which Oberon has sent him to gather.
- 335 Landscape, (24 × 18.) W. G. BOARDMAN.
A stream flowing through meadows, with hills in the distance.
- 336 The Palma Clipper at Anchor, (16 × 12.) J. E. BUTTERSWORTH.
A harbor scene, with vessels of different kinds sailing and lying at anchor.
- 337 Junction of the Rhone and Arve near Geneva, (22 × 15.) F. T. PALMER.
A low willow-clad tongue of land separates the two rivers, which, uniting at its end, are seen in their joint bed flowing rapidly toward the *Perte du Rhone* in the horizon.
- 338 Going to School, (17 × 21.) J. WILLIAMSON.
A tangled wood, through which two children are passing.
- 339 Peasant Children—water-color, (13 × 16.) F. DEWHERT.
Two children returning home in winter through a wood with bundles of fagots, and accompanied by a dog.
- 340 Choosing an Arrow—A Statuette in Bronze. H. K. BROWN.
- 341 The Village and Valley of Chamouni, (18 × 12½.) F. T. PALMER.
The village is in the foreground. In the middle distance is the Mer de Glace. The eye follows the valley through the centre of the picture.
- 342 Bust of Washington—Bronze. KNEELAND.
- 343 A Trap—Playing 'Possum, (30 × 25½.) J. W. GLASS.
A page is seated at a castle gate, holding the bridles of two horses. He pretends to be sleeping, but the half smile on his lips shows that he is aware of the approach of the girl who bends over him to steal a kiss, and who will soon suffer the consequences of her rashness.
- 344 Moorland Scene, (18 × 9.) A. RICHARDSON.
A desolate moor with mountains beyond. A storm is passing over.
- 345 Landscape with Figures—water color, (30 × 22.) J. HELFF.
A wild scene, with rocks in the foreground, down which water is falling in foaming cascades. The figures in the foreground represent peasants seeking shelter from the storm, which is rising.
- 346 Lake Paradox, N. J., (40 × 30.) T. A. RICHARDS.
A broad view of cultivated country, with the lake beyond.
- 347 Convent near Ruderheim on the Rhine, (46 × 36.) J. F. RUNGE.
A convent in the midst of thick woods, and beside a stream which lies in their shadow.
- 348 Marion Crossing the Pedee, (74½ × 50.) W. RANNEY.
This fine large historical composition is one of the very best works of the artist, and has been engraved for the subscribers of 1851. It represents Marion and his men, with their horses and attendants, crossing the river in a large scow, while some of the troopers are swimming their horses beside it. In the distance are other boats and men preparing to embark.
- 349 American Harvesting Scenery, (54½ × 37½.) J. F. CROFSEY.
A striking American scene—one of the best works of the artist. This also has been engraved for the members of 1851. In the centre are the corn fields, while beyond is the village and the river, and in the distance rises a fine group of hills.
- 350 Beacon, off Mount Desert Island, (46 × 31.) F. E. CHURCH.
In the foreground a small rocky island, upon which is a stone structure supporting a beacon. The sea stretches in the distance. The sky shows the hues of sunset.
- 351 Holy Family, (35 × 52.) W. PAGE.
This work has been painted during the artist's present residence in Italy, and is greatly admired. In the centre is the Saviour, the mother and Joseph standing on either side. Below, in the foreground, is St. John. This picture is very striking for its power of color.
- 352 The Wood-Boat, (30 × 25.) G. C. BINGHAM.
The boat is drawn up to the shore. The boatmen are resting themselves on the banks.
- 353 Mount Washington, from the } (60½ × 40½.) J. F. KENSETT.
Valley of Conway.
A most remarkable view of this famous mountain as it sometimes appears in early autumn, with its top covered with snow. It is one of the very finest works of the artist. This picture has been engraved for the members of 1851.
- 354 New England Scenery, (53 × 36.) F. E. CHURCH.
This picture is considered by many to be the chef-d'œuvre of the artist. It is a view of water and mountain scenery, glowing with sunlight. The sky and clouds are remarkably fine. It contains great breadth of effect, with a wonderful excellence in details.
- 355 Rebecca at the Well—water color, (17½ × 13½.) J. HELFF.
- 356 Bareford Mountains, (40 × 23.) J. F. CROFSEY.
Broad fields of grain, with reapers. Beyond are dark mountains.
- 357 The Apple Girl, (29 × 36.) W. M. BRACKETT.
A half length figure of a girl, with apples.
- 358 View near Havana, N. Y., (33 × 22½.) B. HESS.
A cottage among the trees, with mountains rising in the background.
- 359 Landscape Composition, (20 × 14.) A. ANDREWS.
A river among the hills, with waterfalls in the foreground and a mill in the distance.
- 360 A View of Matteawan Mountains, (22 × 16.) C. P. CRANCH.
The mountains rise in the distance. In the foreground are meadows with cattle.
- 361 Road Scene—water color, (22 × 16.) W. R. MILLER.
A road winding beside a stream, with a market-cart and figures.
- 362 Cascade, (14 × 10.) W. M. ODDIE.
- 363 Saw-mill, (10 × 14.) W. M. ODDIE.
A stream with a rustic saw-mill, and mountains beyond.
- 364 Landscape—water-color, (18 × 13.) J. W. HILL.
A study of trees, with cattle in the foreground.
- 365 Safe, (round—24½ × 24½.) J. W. GLASS.
A cavalier, upon a horse panting with fatigue, reaches at sunset a place of safety from which he looks back upon the ground he has passed.
- 366 Young Peveril on Black Hastings, (12 × 10.) J. W. GLASS.
A scene from Sir W. Scott's novel. The boy is riding the black horse out of the court yard.
- 367 The Sheep Pasture, (20 × 14½.) T. H. HINCKLEY.
Sheep feeding in meadows with a group of trees in the centre.
- 368 Tambourine Player of Procida— } (10½ × 14½.) J. HELFF.
water color,
- 369 Children and Dog—water color, (6½ × 5½.) J. B. WENGLER.
- 370 Boy in a Shower—water color, (6½ × 8½.) J. B. WENGLER.
- 371 Tourn Mountain, Rockland Co., N. Y., (40½ × 23.) J. F. CROFSEY.
A dark stream, beyond which rises a mountain. A black storm cloud is passing over, with a glimpse of blue sky beyond.
- 372 Landscape Composition, (20 × 13½.) A. ANDREWS.
A river flowing among fields, with trees in the foreground.

- 373 The Postern, (10×12.) J. W. GLASS.
A cavalier dismounted, and holding his horse, watches at a postern gate.
- 374 Water Carrier, Elvato—water color, (10½×14½.) J. HELFF.
- 375 Roman Shepherd—water color, (10½×14½.) J. HELFF.
- 376 Peasant Woman of Nettuno—water color, (10½×14½.) J. HELFF.
- 377 Will he dare? (10×12.) J. W. GLASS.
A monk is dragging a female into the convent door, while a young man, with dagger in hand, is watching them in the foreground.
- 378 Girls returning from Market, } —water color, (9½×8.) J. B. WENGLER.
- 379 The Magyar for his Country, } —water colors, (7×4½ each.) J. B. WENGLER.
The Austrian for his Emperor, }
- 380 Sleeping Child and Dog—water color, (12×8½.) J. B. WENGLER.
- 381 At furious Speed he Rode, (12×10.) J. W. GLASS.
A horseman in Oriental dress. Sun setting in the distance.
- 382 Laborer and Child—water color, (7½×8½.) J. B. WENGLER.
- 383 Women and Children taking Shelter, } —water color, (11×12½.) J. B. WENGLER.
- 384 Slowakian Courting—water color, (7½×10.) J. B. WENGLER.
- 385 Head of a Girl, } pair—water colors, (4½×6½ each.) J. B. WENGLER.
Head of an Old Woman, }
- 386 The Neversink Valley near Port Jervis, } (24×15. W. McLEOD.
Meadows and a farmhouse fill the centre of the picture, while beyond rise abrupt hills.
- 387 View of Naples, (17½×10.) J. B. CHARMAILLE.
A view from the water, with Vesuvius in the distance.
- 388 View on the Hudson, (24×18.) J. WILLIAMSON.
The river in the foreground with the Palisades beyond.
- 389 Hungarian Girl and Kittens—water color, (6½×8½.) J. B. WENGLER.
- 390 Landscape Composition, (27×22.) Miss S. M. CONGDON.
A stream crossed by a rustic bridge and flowing between rocky banks, upon which is a cottage.
- 391 Sunset, (30×20.) W. J. STILLMAN.
Broad meadows, across which, towards the spectator, the setting sun casts long shadows.
- 392 Landscape, (20×14.) C. P. CRANCH.
A bit of still water, with the trunks of old trees in the right foreground. Beyond are lofty hills.
- 393 Dead Game, (30×25.) H. Y. GRITTEN.
- 394 Landscape, (19×24.) J. R. MEEKER.
A stream flowing among meadows from which rise tall trees. In the distance is a waterfall.
- 395 Landscape, (14×10.) J. H. WRIGHT.
Cultivated hills, with cattle feeding.

STEEL AND COPPER PLATES.

An impression of each plate may be seen at the Rooms.

- 396 General Marion inviting a British Officer to Dinner—on steel, mezzotint—20½×16½ inches. Engraved by John Sartain, from painting by J. B. White.
- 397 The Artist's Dream—on copper, mezzotint—20½×16½. Engraved by Sartain, from painting by Comeys.
- 398 Caius Marius on the Ruins of Carthage—on copper, line—10×13½. Engraved by A. Schoff, from painting by J. Vanderlyn.
- 399 Farmers Nooning—on copper, line—16×12½. Engraved by A. Jones, from painting by W. S. Mount.
- 400 Sparking—on steel, line—16½×12½. Engraved by A. Jones, from painting by F. W. Edmonds.
- 401 Escape of Wharton—outline, on copper—12×10. Engraved by Prudhomme, from drawing by Hopkin.
- 402 Capture of Major André—on steel—17½×13½. Engraved by A. Jones and J. Smillie, from painting by A. B. Durand.
- 403 Sir Walter Raleigh Parting with his Wife—on steel—19½×15½. Engraved by C. Burt, from painting by E. Leutze.
- 404 The Jolly Flatboatmen—on steel—24×19. Engraved by T. Doney, from painting by G. O. Brigham.
- 405 The Sibyl—on steel—7½×10. Engraved by J. Casilear, from painting by D. Huntington.
- 406 Queen Mary Signing the Death Warrant of Lady Jane Gray—on steel. Engraved by C. Burt, from painting by D. Huntington.
- 407 Youth—second series of Voyage of Life—on steel—23×15½. Engraved by J. Smillie, from painting by Thomas Cole.
- 408 Anne Page, Slender and Shallow—on steel—20½×16½. Engraved by C. Burt, from painting by C. Leslie.
- 409 Card Players—on steel—10×7½. Engraved by C. Burt, from painting by R. C. Woodville.

- 410 Dover Plains—on steel—10½×6½. Engraved by J. Smillie, from painting by A. B. Durand.
- 411 New Scholar—on steel—9½×7½. Engraved by A. Jones, from painting by F. W. Edmonds.
- 412 Dream of Arcadia—on steel—14½×6½. Engraved by J. Smillie, from painting by Thomas Cole.
- 413 Image Breaker—on steel. Engraved by A. Jones, from painting by E. Leutze.
- 414 Farmers Nooning—on steel.
- 415 Sparking—on copper—6½×4½.
- 416 Sir Walter Raleigh, &c.—on steel—4½×6.
- 417 Jolly Flatboatmen—on steel—5½×4½.
- 418 Sibyl—on steel—4½×5½.
- 419 Queen Mary signing Death Warrant, &c.—on steel—6½×4½.
- 420 Allston Medal—on steel—2½×5½.
- 421 Youth—on steel—6½×4½.
- 422 Stuart Medal—on steel—2½×5½.
- 423 Anne Page, Slender and Shallow—on steel—5½×4½.
- 424 The Wages of War—on steel—7×4½.
- 425 The Attainder of Strafford—on steel—4½×5½.
- 426 The Three Marys at the Tomb—on steel—6½×4½.
- 427 The Standard in Danger—on steel—7½×6.
- 428 The Standard Bearer—on steel—7½×6.
- 429 Daniel Boone's First View of Kentucky—on steel—8×5½.
- 430 The Disputed Game—on steel—7½×6.
- 431 The Knight of Sayne and the Gnomes—on steel—5½×7½.
- 432 Captain Smith Rescued by Pocahontas—on steel—7½×6½.
- 433 Portrait of Henry Inman—on steel—3½×4.
- 434 First Love—on steel—5½×6½.
- 435 Voyage of Life, Childhood—on steel—8½×5½.
- 436 " " Manhood—on steel—8½×5½.
- 437 " " Old Age—on steel—8½×5½.
- 438 On the Wing—on steel—7½×5.
- 439 Ball Play of the Sioux Indians—on steel—7½×5½.
- 440 Mexican News—on steel—6½×6½.
- 441 Putnam Narrating the Capture of the Wolf—on steel—9½×7.
- 442 The Stable—on steel—7½×5½.
- 443 The Game of Chess—on steel—7½×6½.
- 444 Murray's Defence of Toleration—on steel—4½×7½.
- 445 Landscape—on steel—7½×5½.
- 446 Death of Bayard—on steel—7½×5½.

OUTLINES ON STONE.

- 447 From Rip Van Winkle—6 outlines—by F. O. C. Darley.
- 448 From Legend of Sleepy Hollow—6 outlines— " "
- 449 From Leather Stocking—2 outlines— " "
- 450 The Treachery of Mahtoree—1 outline— " "
- 451 The Warning—1 outline— " "
- 452 Peter Stuyvesant and the Cobbler—1 outline—by J. W. Ehninger.
- 453 Knickerbocker Telling Stories—1 outline— " "

WOOD CUTS.

- 454 Jack the Giant Killer.
- 455 Gallery of the American Art Union.
- 456 Choosing the Arrow.
- 457 Landscape.
- 458 Copies of two Gold Medals awarded by Free Academy.
- 459 Temple of the Sibyl.
- 460 Painters at the Louvre.
- 461 Othello narrating his Story.
- 462 Children in the Wood.
- 463 Kauterskill Clove.
- 464 The Ideals.
- 465 Art of Sketching from Nature—16 cuts.
- 466 The Filatrice.
- 467 Washington at Trenton.
- 468 The Emigrant's Last Look upon Home.
- 469 The Scouting Party.
- 470 The Ponte Molle Association, (Examination.)
- 471 " " " " (Procession.)
- 472 The Return of the Cows,
- 473 Ancient American Art.
- 474 The Culprit Fay.
- 475 "What can a young lassie do wi' an auld man?"
- 476 2 Vignettes, A. A. U.
- 477 30 Allston Medals—bronze.
- 478 30 Stuart Medals—bronze.
- 479 30 Trumbull Medals—bronze.